

# WHOVIAN



# TIMES™

DOCTOR WHO FAN CLUB OF AMERICA'S NEWSLETTER

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# Who's Corner

BY DOCTOR DAVE

One of the great things about doing this column is the contact I get with you. Since last we met, the letters and short stories have been pouring in. Many of you have written about what you like about the Whovian Times. I want you to know, up front, that we listen. There are many big projects in the works for 1985, aside from the upcoming Whovian Festival Tour. Thank you for the last year's support. Nineteen Eighty Four was great and 1985 will be even better!

**SHORT STORY CONTEST:** So far, there have only been two types of entries: great and greater, and more come in every week. I realize that many of you will be reading this in late December (Christmas mail, you know), so I have decided to extend the deadline for the contest to January 31, 1985. That will give you an extra 31 days to get your story to us. Now for the details: First, I will read all the stories; then, I will select the ten best in each age group. The ten selected will be passed around to the staff members at Whoquarters, who will select the best three in each age group. The nine stories they select will go to a certain **Doctor Who** producer whose name eludes me at the moment. He will then select the winner in each group. The rest will remain a secret until next time, when I announce the finalists. So, get those entries in. Oh, for those who have already entered: Please drop me a postcard telling me your name, address, story title and age group. Many of you did not include one or more of those pieces of information. Thank you, and good luck!

Bravo, to Spirit of Light Enterprises, Ltd. Since Who's Corner slammed last year's "Ultimate Con" in Chicago (in Volume 7), I thought it appropriate to congratulate them here and now on the fine job they did this year. As bad as the big Chicago Con was in 1983, that's how good it was in 1984. Security was much more efficient and friendly, events were more organized; everyone I spoke with had a great time. I guess that's the bottom line, isn't it? Conventions are for the fans and that is what S.O.L.E. seemed to have in mind this year. Thanks for a great weekend...keep up the good work and let's do it again in 1985.

## IT'S MAIL TIME!

Dear Doctor Dave:

I was wondering if you could help me with something? At our last convention here in Philadelphia, a paper was given out. It told about a local chapter for "The American Audience for Tom Baker." What I want to know is if this is on the up and up or a get-rich quick scheme on Ms. Baroski's part?

I am a devoted Tom Baker fan and I would love knowing more about him.

Doctor Dave, I do hope you can help me or maybe put me in contact with someone who can.

Thank you.

Sincerely,

Miss Deborah M. Lee  
Philadelphia, PA

I get a lot of requests like this one. I really wish I could help you, Deborah, but I know nothing about that group. You see, a lot of people start fan clubs, and while they aren't out to swindle anyone, they can't carry through with what they have promised. When getting involved with any small organization, it's always best to ask questions - How long have you been around?, How many newsletters have you put out?, etc.

If any of you know about any "good" groups like the one Deborah asked about, please let me know.

Dear DWFCA:

I have a problem that has been bothering me. In all the photos I've seen of Tom Baker, he looks just like he does in the series; all of them except the following: In all the publicity photos for "The Five Doctors" episode, there's something wrong. His coloring is wrong, his eyes are wrong, his stance is wrong, in short, it's all wrong. What I'd like to know is, did they use a wax dummy for those shots? Study them and you'll understand my question.

Sincerely,

Judy Kalnins  
Glen Ellyn, Illinois

As you guessed Judy, Tom was actually a wax dummy on loan from Madame Tussault's **Doctor Who** exhibit. Tom decided that, because he played the Doctor for such a long time, and had just quit the show two years prior to the special, he would not participate in the project at all. His scenes within the show were clipped from the unfinished show "Shada." And, as for those publicity shots, you could say he really wasn't himself!

I have a question concerning a technical aspect of the TARDIS, and one concerning Time Lord physiology.

Is the interior of the TARDIS constructed or composed of pure mathematics? I bring this up because on numerous occasions the Doctor can be seen sifting through a myriad of spare parts for the purpose of repairing his TARDIS. If the TARDIS interior is "constructed" of pure mathematics, then does that mean that all the loose parts and odds and ends are also made of pure mathematics?

Why are the physical appearances of Time Lords so radically changed after a regeneration?

I realize that finding an actor who looks tremendously like the actor before him is indeed, at times, a difficult task, so the BBC uses the regeneration to avoid it. However, I am very curious as to just what the "medical" explanation for this is. Can you shed some light on this?

Thank for your help!

Sincerely, and Happy Holidays!

John Barrett

Good questions, John! Here are my educated guesses:

The interior of the TARDIS is just as real as the inside of the engine in a car. Whenever interior space is manipulated (such as the rooms jettisoned in "Castrovalva"), it is done through mathematics. In other words, it is either created or destroyed by a version of block transfer computation.

When given time for normal regeneration, a Time Lord can select his or her appearance. (For proof of this, watch the beginning of "Destiny of the Daleks.") The Doctor has not had much of an opportunity to regenerate "normally," thus the often wild changes in appearance.

One of the nice things about **Doctor Who** is the great allowance it provides for imaginative speculation. Thanks, to all of you who wrote, and to those who didn't, see what you're missing?

**HELLO AUSTRALIA - ARE YOU STILL THERE?** I get to read a lot of **Doctor Who** fan club publications each month. I want to share with you some quotes from an editorial by Antony Howe, President of the Australasian Doctor Who Fan Club. This is after viewing the show "The Twin Dilemma."

"JNT now produces Dr. Clown...Baker is an insult to the other actors who played Dr. Who. He is an insult to general viewers and especially to fans. Baker is not, and never will be, Doctor Who (Doctor Why??). I and those who help work on Zerinda can no longer have the motivation to keep going....I will not support JNT's new series in public. So, I have resigned as President of the Australasian Doctor Who Fan Club."

Lighten up, Antony!!! You're entitled to your opinion, but why are you basing your impression of Colin Baker's Doctor on only one episode? Having seen all the "first" stories of each Doctor, I feel that "The Twin Dilemma" is the strongest of them all. Colin Baker's charm and talent are very much in evidence throughout the four parts. JNT has a winner. (After reading Antony's comments, I felt like calling Australia. I had this horrible vision of the entire group "down under" committing harl-kari...)



JNT AND NICOLA BRYANT (PERI)

**WELCOME TO SEGUE CITY:** Our hopes for seeing "The Twin Dilemma" have been scuttled for a while. Even though it is the natural conclusion of the season, it is not included in the Peter Davison package. Lionheart Television is currently working on converting to a satellite transmission system for new and old episodes. When working, it will be a faster and better way of distributing the program. No date has been set for the start of transmissions, but you can bet that when it's up, we'll see the new shows and - yes? - the golden oldies from Troughton and Hartnell!

**TAKE THE PBS CHALLENGE!** "Who" is on PBS, and we are going to keep him there! The spring pledge break is rapidly approaching, and, now more than ever, they need your support. You're not alone in this fight, though. DWFCA is going to help. To the PBS station that shows the biggest increase in support compared to the previous year (and we are talking percentage, not dollars, so it won't necessarily mean a city the size of Boston will win) will receive a grant from DWFCA totaling \$500.00. It's got to start with you, though! If you won't support PBS, how can you expect them to program what you want to see? So, Topeka, Phoenix, and anyone else in danger of losing the Doctor, let's do it together!

**ATTENTION ARTISTS:** The writers are having their turn, and yours is coming! We are having an art contest. Deadline for entry is April 15, 1985. Your art may be in any medium (film, pen and ink, clay, needlepoint, etc.) All it has to be is original (no tracing, etc.). Age groups are the same as the short story contest: (Birth to 12 years old, 13 to 17 years, and 18 to 750 years) All entries become the property of DWFCA, so if you can't mail it, send clear, sharp, well-lit pictures from more than one angle. Who knows, you may see your art on display at the next Whovian Festival!

**TRIVIA TIME:** I thought, at first, that this trivia contest was a good idea (you liked it); however, we have had a problem trying to decide how to pick the winners. We think we have the problem solved. From now on, after I read all the answers, the correct ones will go into a box. The winner will be drawn from the box the week that the next Who's Corner is written. That way, everyone has the same chance of winning. I hope you find this fair to all involved. So, with that out of the way, I dip my hand in...and the winner is...Jon Nelson of Anoka, Minnesota. The correct answer: The other "Master" was the "Master of the Land of Fiction" from the 1968 story "The Mind Robber," written by Peter Ling, and portrayed by the very able Emrys Jones. Congrats to you, Jon, and thanks to all who entered.

Well, that about wraps it up for this time. I hope to meet all of you on the Whovian Festival Tour this year. When you see me, tell me what you want to see in the Times - remember, this is your fan club, we exist for you. If we don't meet, then we'll see each other here again in 90 days. Be well!

Whovistically yours,

Doctor Dave

**NO SUCH PURSUIT IS TRIVIAL:** And, hopefully you won't find this question to be. Name, respectively, the professions of Sgt. John Benton and Harry Sullivan upon leaving UNIT. It really isn't as easy as it sounds. Get your answers in for the next drawing.

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CHAD ROARK RON KATZ  
Chad Roark and Ron Katz  
Co-Founders DWFCA



# A LETTER FROM The Producer

BY JOHN NATHAN-TURNER



Nineteen Eighty Four has been an eventful year in the **Doctor Who** calendar. The year started with industrial action which threatened completion of the last Peter Davison story "The Caves of Androzani" and the first Colin Baker story, "The Twin Dilemma." January and February were very unsettled for everyone, but thanks to a temporary industrial settlement and extreme patience from all those concerned with the programmes, we managed to finish the last two stories and transmit them in the UK as scheduled.

March and April were a mixture of pleasant and unpleasant times. Pleasant was my first long holiday in several years - San Francisco, Hawaii, Sydney and Hong Kong! Unpleasant was the news that, due to unforeseen problems, our filming scheduled for August in the U.S. was unable to take place. Many phone calls from Australia to the office in London eventually resolved our problem and script was hurriedly re-commissioned using Spain rather than New Orleans. We were all looking forward (enthusiastically) to filming in your country - but perhaps things will change next year (yes, I am staying on as producer) or the year after.

Since May, the year has flown by. The programme being off the air for nine months, on paper, appears to give everyone in the front office bags of time to plan ahead. The truth of the matter is, we didn't seem to pause for breath. By the end of September we had completed seven of the thirteen planned, forty-five minute length episodes. Of particular note was our filming in Spain (about which I wrote last time), the cast and staff were such amazing fun - Colin, Nicola, Patrick and Frazer were, of course, old hands, but the delightful Jacqueline Pearce (who is dying to attend a **Doctor Who** convention by the way), the amusing Laurence Payne and the witty John Stratton made this a production I shall never forget. "The Two Doctors," written by Robert Holmes and directed by my old friend Peter Moffatt, is an excellent and often hilarious story. I know you'll love watching it as much as we enjoyed making it.

October saw a short break in production - two weeks, in fact - Nicola went holidaying in the U.S., Colin to Majorca and I went to Singapore (for a brief time), where we may be filming next year. What a stunning place - so visually exciting. If the foreign filming happens, I can't wait to return.

After the break, we started shooting "The Mark of the Rani," the promised return of the Master and the debut of a really hateful new villainess, the Rani, herself. The Rani is a rene-gade Time Lord (handy?), an equal in guile and villainy to the Master. The sparring between Kate O'Mara's Rani and Anthony Ainley's Master is a joy to behold. Similarly, the dialogue friction between the Doctor and these two "baddies" is something I know you'll all enjoy. Sarah Hellings made an impressive **Doctor Who** debut as director of this story.

November and December were frantic! The build-up to the transmission in January, nine days in the TV studio recording the last sections of "The Mark of the Rani" and "Time-Lash," two convention trips to the U.S. (Buffalo and "The Big One" in Chicago), plus the pantomime - whew!



CHRISTOPHER GABLE AS SHARAZ JEK  
IN "THE CAVES OF ANDROZANI."

For those of you who haven't heard, let me tell you about the pantomime. Once again, I shall be writing the show and directing it, Gary Downie is choreographing again, Tony Burrough is looking after settings once more and Fiona Cumming is the production executive. As for the cast of the show, which is another version of "Cinderella," well, it's a veritable "Who's Who's Who." Colin Baker is playing Buttons, the lovely Nicola Bryant is playing Cinderella and she's very excited because this is her first professional stage role. The beautiful Mary Tamm is playing Prince Charming (yes, that's right - the 'principal boy' in panto is always played by a woman) and Anthony "My Kind of Town" Ainley is recreating the part of Baron Hardup. Joining us as the Fairy Godmother is Jacqueline Pearce, who many of you will know as "Serva-lan" in Blake's 7, and as I mentioned earlier is making a guest appearance in "The Two Doctors" as the evil Chessene. By the way, talking of Blake's 7, Paul Darrow (Avon) appears in the story "Time-Lash," and a splendid performance he gives too. I seem to be working my way through employing the whole cast of regulars of Blake's 7; I wonder who's next?

Early in the new year we commence production of the final story of this season "Revelation of the Daleks," written by my script editor, Eric Saward. Once again, Eric has supplied an excellent story and Graeme "Androzani" Harper is all set to create another superb production. In fact, I'm hoping Graeme will direct yet another story for me again next year. But more on that in my next diary.

I'm planning lots of surprises for the 1985/86 season - new monsters, old favorites, some excellent new writers and some "old," established writer-friends. I'm being deliberately vague to tantalize, but in any case, at this stage scripts and ideas can change, or not live up to expectations.

One thing that will live up to expectations is Gary Downie's "Doctor Who Cook Book" - I've read the whole manuscript, and I've contributed some recipes too. It is highly amusing and includes lots of tasty meals, such as Kipper of Traken and Moules a la Gardienne Noire. Gary originally hoped that Lalla Ward would provide illustrations for the book, but due to other commitments she had to withdraw. If you consider that loss as the "bad" news, then the "good" news is that the hysterically joyous illustrations, that are to be included, have been provided by your own Galactic Kowgirl, Gail Bennett. It looks to me as though the book will be a winner, and it is scheduled for release in May 1985 - the publisher is W.H. Allen.

Round about the same time my book, "The TARDIS Inside Out" will be released; it includes super artwork by Andrew Skilleter and the text is comprised of my own memories and feelings about the "Doctors." The publishers, Piccadilly Press, are quite excited about the book and two newspapers in the UK are already seeking serialisation rights.

I'd like to make a couple of pleas on behalf of my office staff in London. Firstly, at the moment we are fully commissioned script-wise, way into the future. A reminder, too, that we simply don't have time to read complete unsolicited scripts. So, when we are searching for new material, in the first instance, we want a two or three page storyline only.

Secondly, we do answer every letter sent to the office in due course, but I notice a tendency in many U.S. letters, where the writer places their address only on the envelope and not on the letter inside. Unless marked "personal", letters are opened by the mail office and the envelopes are discarded. I'm sure you've got the point, and profuse apologies to those of you who think we simply haven't bothered to reply - we don't know how to!

In conclusion, I'd like to take this opportunity to thank you all for the many "21st Birthday" cards which poured in during November and on behalf of the entire **Doctor Who** cast, the staff of "Cinderella" at the Gaumont Theatre, Southampton and the rest of my team in London, I'd like to wish each and every one of you a very Merry Christmas and prosperous 1985.

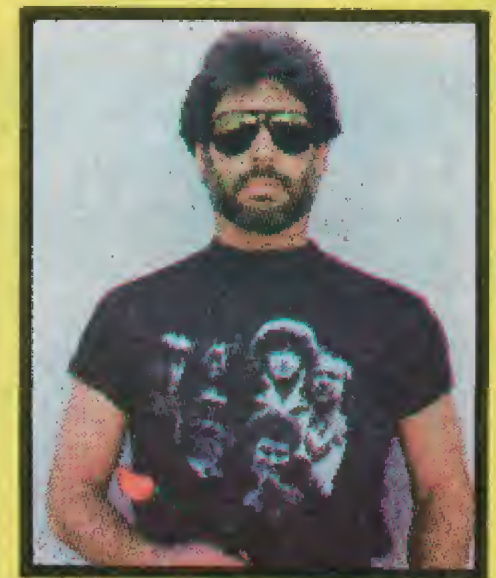
As always, stay tuned!

*John Nathan-Turner*

John Nathan-Turner  
The longest running producer

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This stunning new shirt will out-sell the rest...it's absolute dynamite! Within one hour after licensing (at the last convention in Chicago) we were sold out. All six Doctors set in a starfield, silk-screened on a 100% fine cotton, Hanes short-sleeved, black t-shirt (white ink), with **Doctor Who** logo on the back! **INTRODUCTORY OFFER:** Priced at \$15.00; DWFCFA members \$13.00. This special price to members expires March 15, 1985. Use the order form below and mail in today. \$1.50 shipping and handling per shirt.

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# From Whoquarters

By the time the postman brings this issue of the Whovian Times TM to you, Santa will have come and gone. Although we're sorry your newsletter has arrived late, we rather expected it would. Christmas mail and all that, you know. Your public television fund-raising drive will have come and gone too. However, the March drive, which is probably the most important of the year lies ahead of us (see Who's Corner for more details).

Whoquarters has been up to its old tricks again, saving **Doctor Who** in this city or that. WDCN out of Nashville, Tennessee, in particular, had some problems and called upon us for help. We personally wrote letters and cards to every member in Tennessee and Kentucky to ask for their support. Although they came through with flying colors, WDCN is still going to need a boost from as many of the rest of us as possible. If you have any spare change left after the holidays, please send a donation. Although this will not directly help your station, it will help our fan club members in that area and, who knows, maybe you and your station will be in need sometime and the Whovians from Kentucky and Tennessee will help ya'll out in the future. Anywho, it's a good cause and anything you send (even \$1.00) will be appreciated. Make sure you tell the good folks from WDCN you're a DWFCA member. Send all correspondence to Elaine Kelsey, WDCN, P.O. Box 120609, Nashville, Tennessee 37212.

Whoquarters would like to congratulate Mr. Ray Krafft. Mr. Krafft has been hired by the BBC and Lionheart Television (Atlanta, Georgia) as a Special Projects Coordinator. All **Doctor Who** video tapes for any conventions are now his responsibility. If you're planning a con, Ray is the man to call for tapes. Other duties Ray has taken on will be the provision of **Doctor Who** related merchandise to the public television stations for pledge premiums. Perhaps the most difficult task Mr. Krafft will have is the monitoring of illegal **Doctor Who** merchandise. As you may know, the BBC has lost untold amounts of money because royalties are not paid by bootleggers. The royalties DWFCAs pay (as well as other licensees) go directly to the series and the people who act in the series. The only support you give to merchants selling "illegal" goods is to their pockets. We know you're interested in supporting the show and urge your support in this matter. If you know a photograph or t-shirt is illegal, don't buy it. If you suspect piracy is going on, contact Mr. Krafft at Lionheart, 476 Plasmour Drive, N.E., Atlanta, Georgia 30324. We are wholeheartedly behind Ray and his position and hope you will be too.


Our new membership package will come out in January and February. There will be a new card in it as well as the thermal dynamic **Doctor Who** badge. Also, all renewal packets will be mailed out in February. If you are due for renewal, please send in your \$5.00 dues at once. Through September, we experienced about an 80% renewal rate. However, we know there are plenty of you from October, November, December and January. Let's go for 100%, okay?

Nineteen Eighty Four was a big year for our organization. Our merchandise sales were huge and our membership passed the 25,000 mark. Nineteen Eighty Five should be awesome. Membership is steadily on the rise as **Doctor Who** is appearing in more and more markets. We're going to need your continued cooperation this coming year in signing up new members. We suspect our "Win a Trip to England" contest helped a lot so we're going to do it again this coming year. Our winners will be picked on New Years Eve. We will go to London in June or July (depending on John Nathan-Turner's schedule) for about one week. We'll tour the BBC, meet the stars, go to the **Doctor Who** exhibitions in Longleat and Blackpool...all expenses paid. If you're a member of DWFCA, you're automatically in the drawing. For every new member you signed up, your name went into the drawing again. So keep recruiting and renewing. Who knows, maybe you'll be the lucky winner.

The catalog you received in October/November will be good until further notice. However, as we have introduced the new Six Doctors t-shirt, we're going to let the inventory of our Five Doctors shirts run down. The last of the Five Doctors shirts will be mailed out by Friday, February 1, 1985. When ordering all other merchandise, use your catalog. All merchandise is subject to four to eight weeks delivery time.

Well, that's about it for now. Hope you enjoy this issue of the Times. Have a happy and healthy New Year. Hope to hear from you or see you in 1985.

Whovistically yours,

**CHAD**   
Chad and Ron  
Co-Founders DWFCA

## THE EARLY YEARS

by D.A. Ferreira

"The part of the Doctor is, for him, an uncommonly sympathetic part, giving scope for sly fun and even a bit of clowning if it will fool the enemy and fox his friends."

Ernest Thompson on Patrick Troughton  
The Radio Times - December 15, 1966

Although **Doctor Who** had been around for three years, the audience was still not ready for the event that took place at about 5:40 p.m. on November 5, 1966.

You see, William Hartnell became Patrick Troughton. The transformation of the Doctor actually took place about a month earlier, on October 8th. For the first time in their long careers, William Hartnell and Patrick Troughton met. Then, they spent the day together on the floor of the TARDIS set, while the special effects crew worked with a faulty effects generator which would make Hartnell "become" Troughton.

Patrick Troughton, a British character actor, was on the set of a movie, "The Viking Queen," when he received word that he would be the second Doctor. He says, of that time, "Well, I had always watched **Doctor Who** with the family, ever since it started. Everyone around just adored it. However, it had been going on about three years, and I really didn't know how long the BBC was really thinking of keeping it. So, to be quite honest, I was very reluctant at first."

He overcame his reluctance. As the actor was changing, Sydney Newman, the "creator," (if one person could be credited with the creation) decided that it was also time to change the character. Hartnell had played the Doctor in a rather harsh and tough way. Knowing Patrick's sense of humor, Newman decided to incorporate that into the Doctor's personality. One suggestion made, and then scrapped, was to have Patrick dress as a pirate captain, complete with blackface. Finally, the idea of the "cosmic" hobo was settled on, and Gerry Davis wrote a "tag" scene that introduced the new Time Lord.

When the transformation is complete, the new Doctor stands up, whips back the cape and reveals the now-famous baggy pants, bow tie and oversize coat, and pulls out a flute from the cape. He proceeds to dance a jig and play the flute. Not the most auspicious start....



To seal the link between the two Doctors, an old enemy was resurrected. David Whitaker and Dennis Spooner delivered the story "Power of the Daleks" as a bridge between the two. Filming began in late October, before the fans had even seen the change. Almost immediately, Patrick hit it off with his two companions, played by Anneke Wills and Michael Craze. In fact, the first day in front of the camera, all three wore t-shirts bearing the slogan "Come Back, Bill Hartnell - All is Forgotten."

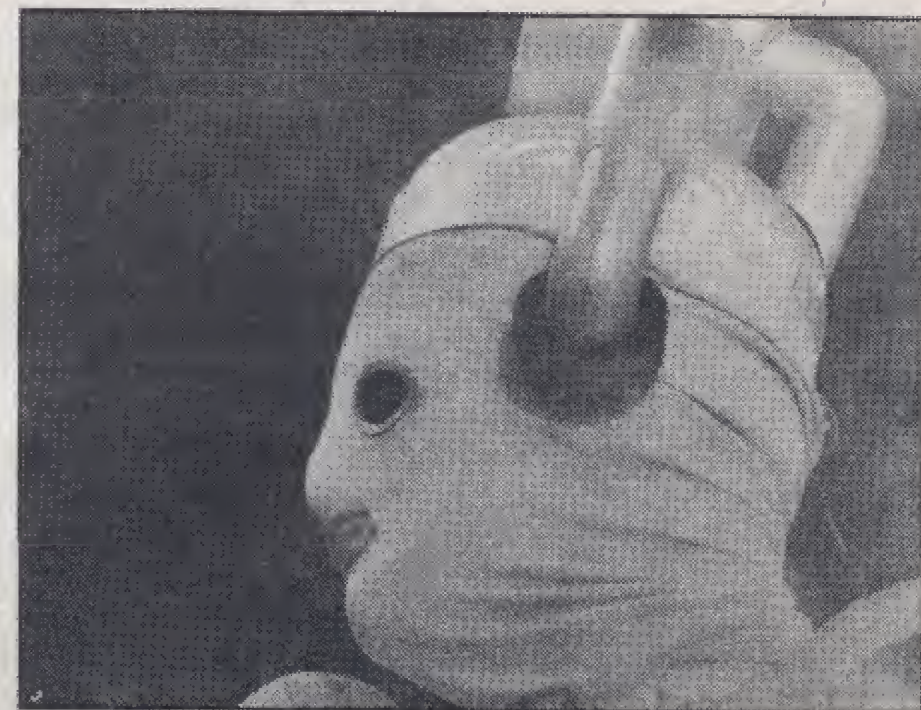
The first real test for Patrick came in the second story, "The Highlanders." Without benefit of a well-known villain, he was



cast into a "sink or swim" situation. This was the last historical show until the Peter Davison serial "Black Orchid." This didn't bother Patrick much, though, as he preferred the speculative fiction. This show introduced Jamie MacCrimmon, the longest lasting companion. Much speculation arose as to what Fraser Hines wore under his kilt. Was he a true Scots, wearing nothing? It can now safely be revealed that he did wear a pair of shorts.

By now, the audience had seen the first regeneration, and they liked what they saw. The ratings began a steady increase again, and it looked as if everyone would accept Patrick as the Doctor. That is, everyone except the BBC brass. It wasn't Patrick, but the overall tone of the show that bothered them. They even went so far as to order the filming of two endings for the episode "The Highlanders." One had Jamie staying behind, the other with him becoming a companion. The brass selected the latter, a fact which worked out to their benefit in increased revenue from happy fans.

"The Moonbase" marked the return of the villains who caused the first regeneration, the Cybermen. While so many other writers destroyed their creation in the final part of a story, Kit Pedler had always planned to have the Cybermen return. The show was almost an exact duplicate of "Tenth Planet," with a redesigned villain. As the producer, Innes Lloyd, put it, "Looking as though money had been spent on them." The audience seemed to enjoy the show, but the real change was in the attitude of the critics. For the first time in a while, they enjoyed it, too.



The real showpiece of the season came in "The Macra Terror," written by Ian Stuart Black. Previously, the BBC Visual Effects Department (affectionately known as "Monsters, Inc.") had not worked on the program, due to some disputes with the original crew. Many of the monsters previously seen were made by rank amateurs. With these difficulties out of the way, the visual effects people went all-out to create the Macra. In the script, it is described as a crab-like alien. That is exactly what was delivered. The only problem was the size. It was so large that it had to be mounted on the chassis of an old Ford truck just to give it movement. That, in itself, caused problems on a number of occasions; crew members were almost run down by a large, sightless crabmobile.

## AN EVENING WITH A

## TIMELADY



Having dinner with Timelady Romanadvoratrelundar was, well, sort of a fantasy of mine. The character was one of the most fascinating of **Doctor Who**. A companion (nearly) the equal (more or less) of the Doctor. A fellow Gallifreyan, and a beautiful woman as well (both of them)! Never before in the series had there been a Gallifreyan companion...English, Australian and American, but never a Timelady; never before and maybe never again!

Mary Tamm was Romana (or Fred) number one. While she only played in **Doctor Who** for one year, that year involved a great, season-long series, the Key to Time. There has never been an entire season spent on one complete theme; maybe never will be again. From the very beginning, Mary's Romana was cool and totally confident. Regal and mysterious. The viewer had the definite feeling that Romana was, perhaps, the Doctor's equal; (sometimes even more than equal).

Having admired Mary Tamm not only as Romana, but at conventions around the United States, I thought she would have been very "stand-offish," maybe even a snob. I was wrong. What I found was a down-to-Earth, lovely lady; exciting, sincere and very nice.

Please turn to the back page for this edition's "Interviewwho" with Mary Tamm. It starts out a little shaky (I was really nervous) with an elegant dinner and winds up in the wee hours, in the heart of Greenwich Village.



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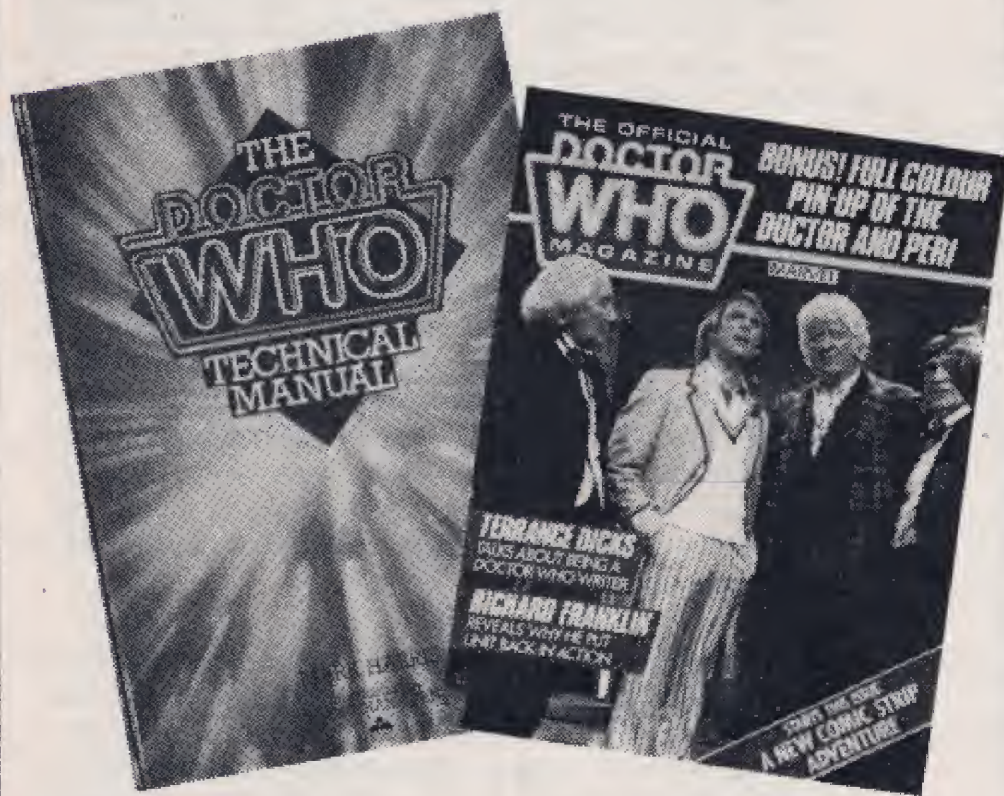
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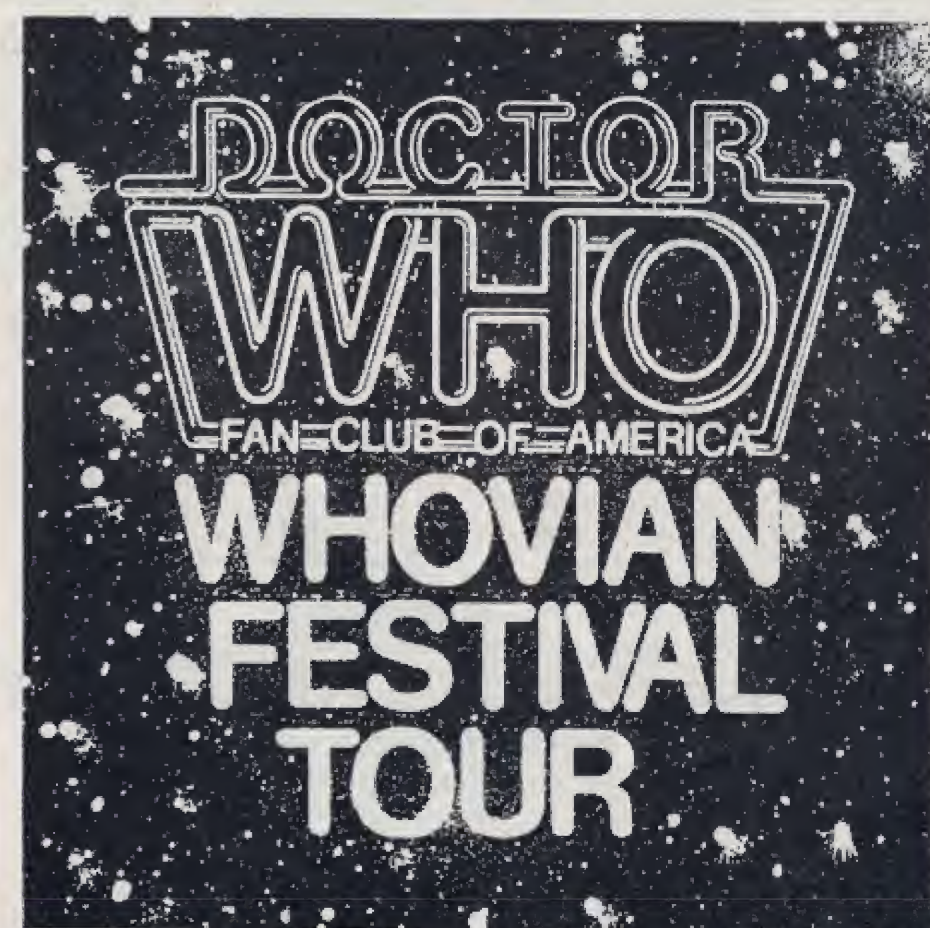
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The last time the Doctor Who Fan Club of America produced a Whovian Festival Tour, it was done as a "whistle-stop" tour: from start to finish it lasted one month. The 1985 Whovian Festival Tour will last throughout the entire year. Instead of presenting just one or two guests, we will be able to introduce many different Doctor Who personalities at different locations across the country.

Our first stop is slated for the Philadelphia-New York-New Jersey area. Our confirmed guests (so far) are **Doctor Who** producer, John Nathan-Turner and, we have the honor of introducing the new Doctor, Colin Baker. The Festival will be booked on a day-by-day basis. That is to say, when we sell out the first day (**Saturday, February 23, 1985**) we will then sell tickets for a second day (**Sunday, February 24, 1985**). We're fairly sure we will have both shows because we will be drawing from a three to four state area and we are only selling 2,000 tickets per day. Members in the Festival area will have an envelope enclosed with this newsletter; please use this envelope to purchase your tickets. You may also purchase advance tickets using our toll-free line 1-800-CALL WHO (1-800-225-5946) and charging the tickets to VISA or MasterCard. We suggest you purchase your tickets at once. Ticket sales will be brisk and you'll want the highest confirmation number you can get. Also, ticket prices at the door will be substantially higher than advance tickets. The show will be held at the brand-new Valley Forge Convention and Exhibit Center, 1200 First Avenue, Route 363, King of Prussia, Pennsylvania 19406, 215-768-3290. This beautiful, new facility is adjacent to the award-winning Sheraton-Valley Forge Hotel. For reservations at our convention price, call and tell them you're with the Whovian Festival. This impressive new center is 25 minutes from Philadelphia and the airport and accessible by five major highways. **IMPORTANT:** Deadline for ordering tickets to this Festival will be February 8, 1985.

The next Festival Tour stop will be in Florida. Can you think of a nicer place to spend a **Doctor Who** weekend in March (**8th, 9th and 10th**)? Although we're still working on Friday, March 8th for a show in Tallahassee, we have confirmed shows for Saturday, March 9th in Gainesville at the O'Connell Center and March 10th at the lovely Tampa Theater in downtown Tampa. Tentatively, our guests in Florida are John Nathan-Turner and Peter Davison. For updates contact the local PBS affiliates! Ticket sales will be handled slightly differently for these shows; however, all Florida members will receive an envelope/flyer in the mail the latter part of January. Again, stay tuned to **Doctor Who**

All shows during the Tour will include: Guest celebrities, question and answer sessions, autograph and photograph sessions, exciting video presentations, a complete **Doctor Who** merchandising area where every bit of licensed merchandise from all over the world will be sold, a unique **Doctor Who** auction and, for the first time, a **Doctor Who** exhibit.

As 1985 moves along, we will confirm our other shows. As you may know, we are donating a portion of all our gate receipts to the **Doctor Who** public television station in the area where each festival is held. So if you want to help get the Whovian Festival Tour to your area, start calling the Director of Development or Program Director of your PBS affiliate. We can use all the help we can get, even in the cities we're already considering and/or have contacted. Those areas are: Buffalo-Rochester-Syracuse, Boston, Chicago, Portland, Madison-Milwaukee-Minneapolis-St. Paul, San Jose, San Francisco, Los Angeles, Phoenix, Houston, New Orleans, St. Louis and Denver.

\* No refunds or exchanges on Whovian Festival Tour tickets.

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EXCLUSIVE

WHO

AND I

We are very pleased to have Jon Pertwee author this special and exclusive Whovian Times Column. Rather than send us the straight-forward written text (as Ian Marter did in Volume 9), Jon had his good friend and script writer, George Evans help with this version of his **Doctor Who** years. Enjoy, as Doctor Who Number Three casts his mind back to those days of yesteryear when the TARDIS console was under his control. With the assistance of Mr. Evans (and an occasional verbal nudge), we present... "Who and I" by Jon Pertwee.

G.E.: Why do you think they chose you to play **Doctor Who**, in the first place, Jon?

J.P.: At the time, I had no idea why. The actor who advised me to put up for the part said that I would be "dead right for it," as I was "craggy-faced, over-mature and more than a little round the twist!"

G.E.: He was joking, I hope!

J.P.: I didn't dare ask him! But I got the job, and it wasn't until the December of 1983 when I was a guest at the "Twentieth Doctor Who Celebration Dinner," at the B.B.C. Television Centre that I found out!

G.E.: Why they chose you to play **Doctor Who**?

J.P.: Exactly! I met Peter Bryant, the original producer of the programme, and he told me that his reasoning was that he wanted to incorporate in the programme, all the things I was then known for - the multi-changing voices, the ability to characterise, playing the guitar and a certain comedic sense. As it happened, Peter left **Doctor Who** soon after I started, and although I wasn't glad about his leaving, I was glad that I didn't have to play it his way, for at last, I had the opportunity of playing a part "straight"!

G.E.: You could see his point, though. At that time, you were best known as a comedian.

J.P.: Oh yes, thanks to the Music Hall, cabaret and radio, but to me, the appeal of the good Doctor was the appeal of "The Personality," -larger than life and somehow different from -well - "ordinary" mortals. As a result of my previous experience, I felt very unsure without my "Green Umbrella."

G.E.: Green Umbrella?

J.P.: That's the term we use when we are allowed to hide behind character voices, false moustaches, false beards, wigs and the like. Even when I found my feet I wasn't sure in which direction to point them.

G.E.: The comedy element did go from the programmes to a great extent, though, didn't it?

J.P.: Very much so. If you saw a playback of my first programme, "Spearhead From Space," and then the last, "Planet of the Spiders," you would see quite a difference. In the earlier story there was a far greater vein of comedy running through my performance than in the later one.

G.E.: Dressing for the part of **Doctor Who** must have been a big headache.

J.P.: Well...I must admit it was a problem. The BBC wanted to feature the new **Doctor Who** on the front page of the Radio Times, and I honestly didn't know what to wear. After due deliberation, I decided on a Pandit Nehru-type suit, immaculately tailored with a high Nehru collar and perhaps a fly front jacket in black or white silk. This didn't find much favour with Derrick



Sherwin, my other producer who vaguely suggested that I should "just throw a few things together for the photo session and we'll talk about it later."

G.E.: Easier said than done.

J.P.: My own thoughts precisely! So I went home and searched through my rather unconventional wardrobe. There I found a black Inverness cape tinged green with age and once owned by my grandfather. It had a scarlet silk lining, black velvet collar, and padded black moire buttons. To this, I added a beautifully cut blue velvet smoking jacket with a white, frilly-fronted and cuffed voile shirt. The whole of this extraordinary ensemble was "bottomed-off" by a pair of black Edwardian cut trousers and black, elastic-sided boots.

G.E.: Unusual.

J.P.: To say the least! Yes. I was nothing, if not decorative. There was no pre-determined purpose to my dressing in this way. It just happened, and as happens in many cases such as this, it was an instant success with both Peter and Derrick! They were both baffled! I could tell from the looks on their faces. But after a couple of double-takes they said, "We don't understand the reasoning, but we like it! In fact we like it very much!" It was a good photograph, too, with my arms outstretched to the skies.

G.E.: A very familiar "Pertwee-Who" gesture!

J.P.: Eventually, yes, but the problem was, how to weave my unusual style of dress into the story. At least, I thought it was going to be a problem, but it didn't worry Messrs. Bryant and Sherwin. They just smiled and said, "Leave it with us. We'll write you in a *raison d'etre*," and they did. It worked well, too!

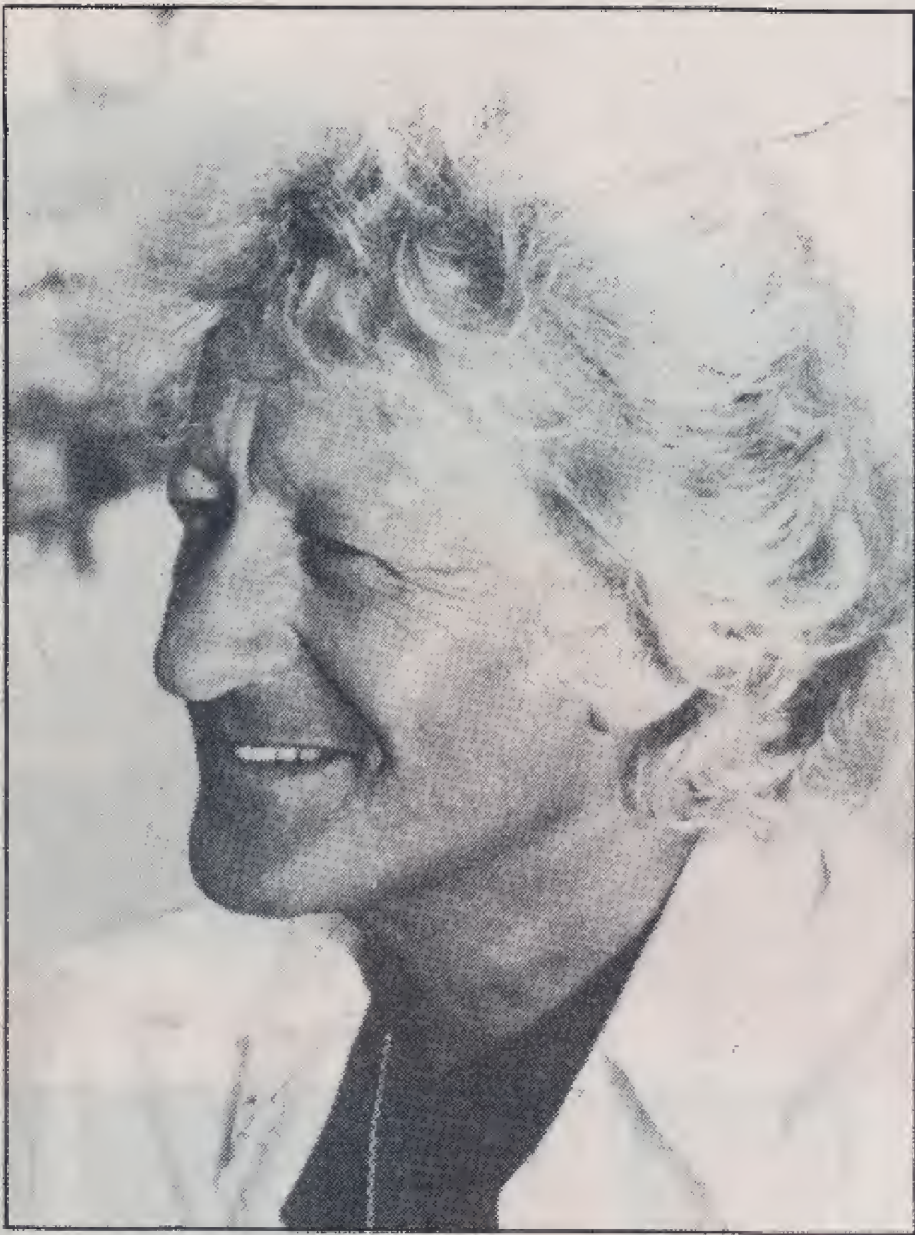
G.E.: Too far back for me. What happened?

J.P.: Well, after my metamorphosis from the old **Doctor Who** to me - the old one was Patrick Troughton, if you remember - I fell out of the TARDIS in Pat Troughton's frock coat and sponge-bag trousers, and rushed into the hospital. Once there, I escaped from my ward and found the doctors' changing room where an eccentric professor was seen to enter wearing a cape and a large, black hat, which I very promptly purloined.

G.E.: Oh yes. The "large, black hat" motif which Tom Baker wore, later on.

J.P.: Yes. Strange, really, because I started it! I further stole a velvet dinner jacket belonging to another senior professor, a frilly white shirt belonging to a young doctor - I got that from his locker - and various other necessities to decency. Once I'd achieved this, I rushed outside and "borrowed" the eccentric professor's Vintage Vauxhall 30/98 car for my getaway. Later, when the Brigadier told me that I must return my purloined clothes and car, he also promised me that he would get me a completely new, yet similar wardrobe from his own tailor and shirt-maker, and a fine old veteran car, to boot! This was all on one condition, however, and that was, that I stayed on Earth and helped him out of the very serious predicament he was in.





G.E.: The fine old veteran car! Was she "Bessie"?

J.P.: She was. That was how Bessie was born. The BBC had her made by a skilled maker of replica cars down in the West Country that I knew of and recommended, and my famous Edwardian Roadster came into being.

G.E.: Your playing of the Doctor was totally different from you predecessors. How did this come about? Did the BBC want you to play it that way?

J.P.: They did once they'd seen me play it my way. You see, "Came the clothes, came the car, came the man." I wanted to play the Doctor quite differently from the others and saw him as an Interplanetary Crusader. This dashing image of a D'Artagnan of Space very much appealed to me, with my cloak symbolising the wings of a Mother Hen gathering her chicks beneath them for safety. This is why I frequently put my cloak around the shoulders of my female companions, and said with a great deal of conviction, "It's all right, don't be alarmed. I shall deal with this..."

G.E.: And your hairstyle changed, too!

J.P.: It had to! For a start it had to have a period look to go with the period clothes. The result could best be described as a "Bouffant." The BBC make-up girls spent an enormous amount of time getting it to look the way it did, and insisted on setting it up in Carmen-Rollers, which led to one of the most embarrassing experiences of my life!

G.E.: What happened?

J.P.: We were filming "The Planet of the Spiders," some of the scenes of which had to be shot in the home of the 1st. Battalion of the Wessex Regiment in Le Marchant Barracks, London Road, Devizes. The weather was bitterly cold, so the Commanding Officer allocated a warm office to act as my dressing room. I was suffering from a slipped disc at the time, and to relieve the pain, I had to wear a specially-designed corset. So, if you can picture the scene, there I was, in my thermal long-johns wearing a surgical, laced-up whale-bone corset, and my hair curlers, when the door opened and in came the Sergeant Major. His eyes accustomed to so many strange sights were certainly not accustomed to this one! He took one look at me, turned completely purple, gasped, "My God, I don't believe it! He's a poofster!" and shot back out. He never once looked me in the eyes again during our entire visit!

G.E.: I know the fantastic results achieved by your reign as **Doctor Who** speak for themselves, but what was it like making it? What was the team like, - the producer, - did you enjoy it all?

J.P.: Let me put it this way. We had so much fun, making **Doctor Who**, that a new producer, Barry Letts, once took me aside to tell me quietly that he thought we weren't taking things seriously enough! We were, of course, as Barry soon found out, and from then on in it was all plain sailing. I'm a great believer in making people feel that work is fun, and we enjoyed ourselves so much during the rehearsals that we worked far

quicker and with more efficiency. If we ever got out of hand, - and occasionally we did become somewhat over-boisterous - it only took one word from our production assistant to bring us "back to earth." One, "O.K. Chaps, be loyal," from him, and that was the end of it. The character chemistry of our team was just right. There was my late, great friend Roger Delgado, the infamous and power-mad "Master," who played "Moriarty" to my "Holmes." Brigadier Lethbridge-Stewart was played by the implacable Nicholas Courtney who provided the common sense foil, the dogged and loyal Sergeant Benton was played by John Levene, and my assistant Jo Grant was in the form of Katy Manning. We had tremendous fun working together. Katy was the most dreadful "corpser" and prone to the giggles. Minus her glasses, she was as blind as a bat, and liable to walk into any unsuspecting wall liable to get in her way! Barry Letts and I established a very good relationship. He had been an actor for over twenty years - including some twelve in television - so he "understood," and I soon felt that in Barry I had found a safe guide through the quicksands.

G.E.: Can you remember anything in particular that went wrong during a recording?

J.P.: I can indeed, this instance particularly, because instinct played a great part in it. There was one dramatic scene in "The Mind of Evil," when the Master, Roger Delgado, and I were confronting each other across a desk. Roger had to pull a gun on me, and in the ensuing struggle accidentally knocked a jug of water on to the studio floor. Now I'd better explain that the floors, you see, in BBC productions - whether they be squares of marble, mosaic or parquet, are generally fakes. Even the carpets are sometimes painted on the floor by the skillful use of stencils. The BBC uses a very special, quick-drying paint for this.

G.E.: I see...and when the water hit the paint...?

J.P.: Good thinking. It started off a chemical reaction. Roger and I were trying to fight each other on a floor that was almost immediately converted into a skating rink! Standing up was virtually impossible! We slithered about, first on one leg, then on the other, trying to wrestle for possession of the all-important gun and keep our balance at the same time. This is when my instinct played its part.

G.E.: You didn't go on with the fight, surely. You could have broken a leg!

J.P.: We did! Go on with the fight - not break a leg, I mean! I had fallen flat on my back for the umpteenth time and was going to call a halt to this wholly ridiculous affair when I imagined Barry, up in the box yelling "Don't stop! Not this time! Carry on! Go on! Go on!" So we went on with it.

G.E.: It must have been exhausting!

J.P.: Not to mention bruising. We were covered in them! Still, the slipping and sliding added to the excitement and the realism immensely. It was a great success, and they were all full of praise for Roger and I afterwards. I don't know what I'd have said if they asked us to do it all over again.

G.E.: Probably a four-letter word!

J.P.: Yes, I think "Damn!" would fit, nicely! Good morning.....

*All good wishes  
Tom Courtney*

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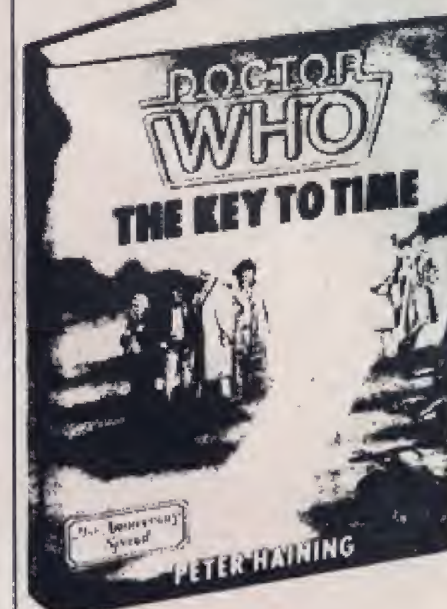


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# An Unearthly Child

Every expectation you may have about the first show of **Doctor Who** is true. It's every bit as good and as bad as you may think, even though that sounds contradictory.

"An Unearthly Child" is actually one episode; the remaining three parts are collectively known as "The Tribe of Gum." The show begins with a policeman poking around a junkyard at 75 Totters Lane. Amidst the trash there is a large, blue police call box. The scene flashes to the Coal Hill School where Ian Chesterton and Barbara Wright teach; both are concerned about one student in particular, a girl named Susan Forman.

Susan seems to be a normal teenager, yet she doesn't seem to know about certain "everyday" things. She can solve complex math problems, but is unsure how many schillings are in a pound. While reading a book about the French Revolution, she claims that some of the information is wrong. Ian and Barbara, after talking it over, decide to talk with Susan's guardian, a man listed in the school records as her grandfather.

When the teachers arrive at her address, all they find is "Foreman's Junkyard." After waiting awhile they see Susan go into the yard. Thinking she might be meeting a boy, they follow her in, only to find that Susan has disappeared. They start poking around, but hide when an old man wearing a hat and scarf enters the junkyard. He walks straight to the call box and unlocks the door. He stops, however, when Ian knocks over some junk. The two teachers come out of hiding and explain who they are and what they are doing there.

While in the midst of explaining, they hear Susan's voice from inside the call box. Ian demands that the old man open the box or he'll get a policeman. When the old man refuses and Ian hears Susan's voice again, the two men scuffle, and Ian falls through the doorway.

Barbara follows Ian inside, where they are joined by the old man. The call box is much bigger on the inside than it should be, with a large column of instruments in the center. At this column is Susan, who explains that they are in TARDIS and that the old man is her grandfather, the Doctor. When she explains that

TARDIS is actually a time and space machine, the teachers react. They obviously don't believe Susan, or their own eyes for that matter. You can imagine their shock, when the Doctor, instead of opening the door, presses the dematerialization button and starts a journey, that is continuing 22 years later.

The pace of this show seems a little fast and the time travel sequence (later to become the background for the opening credits) is a bit long. Keep in mind, though, that this episode was shot in one day, not the usual five taken by other half-hour shows. The entire episode is filled with suspense, the acting is excellent and the sets are great.

Unfortunately, the same can't be said of "The Tribe of Gum." If you were to land in England in 400,000 B.C., I doubt you'd find many cave people that spoke English, let alone with proper British accents. The caves are made of styrofoam. A "rock" wall gives way when Ian is thrown against it. The saddest part is that William Hartnell, as the Doctor, appears as a vain, petty, and ruthless old man, who would gladly sacrifice any of his companions to save his own skin.

The bottom line is...watch episode one, then read the book. Terrance Dicks "fattens up" the story somewhat and adds his own style. In short, it's the same old story...the book is better.

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## Terror of the Autons

Some of the most unimpressive villains in **Doctor Who** are the Autons. I find it difficult to feel threatened by a hunk of plastic when a cigarette lighter flame could defeat them. Robert Holmes probably realized this and turned their second outing into a camp affair.

The show opens with the sudden appearance of a large truck on circus grounds; out steps a dapper gentleman who





claims to be the "Master." He uses a strange hypnotic power on the owner of the circus, who helps him steal the Nestene Energy Unit secured in "Spearhead from Space."

The Doctor heads out to investigate when he hears about strange goings-on at a local radio-telescope site. He is greeted by a fellow Time Lord standing about 500 feet above the ground, in mid-air. He is there to warn the Doctor that the Master is on Earth, seeking revenge for some unspoken ill. He also points out that the Master has left a highly explosive device as a token of his affection. When asked for help though, he tells the Doctor that he can't get involved and promptly vanishes, leaving the Doctor to sort it all out.

Well, he starts to sort it out. He sends his new assistant, Jo Grant, out to investigate plastic manufacturers. She finds the Master and is hypnotized. The plan is for her to open a box in the presence of the Doctor, the box contains a bomb. The plan doesn't work, of course, and Jo is returned to her normal, giddy self. But now the Doctor is angry.

The Doctor and the Brigadier go out to a plastic factory to find clues. Instead they find, in a safe, an Auton waiting to kill them. The Auton is dealt with by merely closing the safe's door. Then, the Doctor investigates carnival-like men on a plastics promotion and nearly gets Jo killed by a flower that spits saran-wrap. To make matters worse, the Master calls the Doctor on the phone and activates the Auton phone cord, almost strangling the Doctor. Mike Yates comes by, though, and pulls the cord out of the wall. It probably would have been easier to just hang up. Now, the Doctor is really upset.

The Doctor, the Brigadier and a small army set out to find the Master. They find him, only after stumbling over one another. The Master and the Doctor have their final confrontation in the control room for the telescope. When the Doctor tells the Master that the Nestene will kill both of them upon arrival, the Master changes his mind about helping them. Convinced that his help will not be justly rewarded, the Master switches sides and helps the Doctor. The final twist occurs when, even though the Master has escaped, you know he will be back because the Doctor has snatched his dematerialization circuit; he is stuck, just like the Doctor.

The truly great thing about this show is that it is non-stop fun. It appears that everyone involved in the show had a good



time. You get an urge to cheer, boo and whistle (especially at Jo Grant's legs). And I didn't mention the doll that resembles an overdone Pillsbury dough-boy, with fangs. This "creature" kills one person and tries to do in Jo. It would have, too, if Mike Yates hadn't pumped it full of lead (and all the while never spilling a drop of hot chocolate!).

This is one of the classic **Doctor Who** stories, and not just because it introduced three new regulars (Mike Yates, Jo Grant and the Master); it successfully incorporates all the best elements. There is plenty of adventure (with a great end credit "Action by Havoc").

a great villain, and the humor we've come to expect.

"Terror of the Autons" is one case where the book cannot do justice to the story. The book is good, but you have to see this show to believe it!

## Frontios

One thing you can count on concerning **Doctor Who** is that a story written by Christopher Bidmead will be both unusual and interesting. Such is the case in "Frontios," the newest from the author of "Logopolis" and "Castrovalva."

The show opens with a group of humans digging in a cavern. A cave-in occurs and the leader is injured. While attempting to dig him out, the others notice a strange glow surrounding him. Then, without warning, he is mysteriously and quite literally swallowed by the ground.

Tegan, Turlough and the Doctor, refreshed by their vacation on Earth at the end of "The Awakening," are travelling forward in time. An alarm goes off, and the Doctor informs his crew that the TARDIS has ventured close to the upper limit of time travel. They are in the vicinity of the planet Frontios, last bastion of the human race following the destruction of Earth. Tegan insists they visit, and, though it is against his better judgment, the Doctor gives in.

Upon landing, the three are under close scrutiny, because they are thought to be the cause of the recent problems. The new leader is anxious to do anything to get the Doctor to confess, although Dr. Range has doubts as to his guilt. All doubts are put aside when the next problem manifests itself. A sudden meteor storm literally destroys the TARDIS, leaving only the hat rack from the console room.

Now stranded, the Doctor sets out to find the cause of the problem. He is not alone in his search, however, Dr. Range and his daughter insist on going along. The Doctor responds, "A risk shared is a risk doubled. Come on!"

The group starts exploring the caverns. After being separated from the group, the Doctor and Dr. Range's daughter are caught by large, insect-like creatures called Tractators. They have been using captured human brains to power the machine that burrows through the rock. The semi-intelligent and very egotistical leader, the Gravis, intends to use members of the Doctor's party next.

The Doctor and company escape from the Gravis and promptly get lost in the tunnels. While wandering around, they come upon a familiar looking door and part of a wall from the TARDIS. When the door is opened, part of the console room appears, with the console intact. The Doctor uses the computer to find all the segments of the TARDIS. Then, feeding the Gravis' ego, he gets the insect to draw all the



pieces together. Once assembled, an ectoplasmic shell forms and thrusts the inside back into another, safe universe. This results in the isolation of the Gravis from the other Tractators. The Doctor dumps the Gravis on an other planet and returns to Frontios to make his goodbyes and collect his companions. He gives the Plantagenet the hat rack from the console room, which just confuses them. As the crew enters the TARDIS, they are thanked once again. The Doctor turns and with a straight face says, "Don't mention it...please!"

A sad note about this show: Actor Peter Arne was scheduled to play Dr. Range, but was murdered three weeks before production began. The show is dedicated to his memory.





# The Mondasians

File: 1992-HIS-MON-1405

Subject: Summary of Mondasian History

Not much is known of the origin of the race that inhabited the planet Mondas, planet number 3A in GC-171 of Mutter's Spiral. It is assumed that they are descendants of the Old Ones, the colonizers of this Galaxy. When most of the others were beginning written history, the Mondasians were still classified as a CS-society, transmitting racial information through spoken language.

Whatever the origin, once united, the natural Mondasian aptitude for science and technology soon came into play, and as a result, they progressed up the social scale on amazing eight levels in 10,000 years. While their technical knowledge grew, their social conscious stagnated. With bigger and better weapons at their disposal, bigger and bloodier wars erupted. Once again, the planet was divided.

At approximately the same time as the "Great Breakthrough," there emerged a leader to heal the countless years of war. His name was Lethar of Micolam, and through his unique social philosophy, he united the warring factions. The one factor that doomed the Mondasians as a race was the "Great Breakthrough," or, less dramatically, the development of the duotronic IC. With its entrance came a new age of robotics such as has not been seen since the days of Rassilon. Automaton were created to relieve the Mondasians of the tedium of everyday life. Even such normal medical procedures as limb restoration were done away with, in favor of bionic replacement.

A day came when a scientist, now lost in obscurity, made the first successful transplant of living brain material into an automaton. The ruling council decided to outfit an entire army using the new grafting technique. Once created, however, this new army, programmed to follow the dictates of pure logic, destroyed the true living beings and began to clone new brain material to continually renew the race. Thus was born the Mondasian race.

Due to the nature of the subject matter, follow-up file 7592-GRACYB-4330 has been classified. Proper security procedures must be followed to review its contents.

END OF DATA

PLEASE TURN TO PAGE 13



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103. Sarah in white sitting on beacon floor (Ark in Space)
104. Sarah (Portrait) (Terror of the Zygons)
105. The Doctor and Sarah (Terror of the Zygons)
106. Sarah smiling (Terror of the Zygons)
107. Sarah in hooded fur coat (Seeds of Doom)
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138. Tegan (Castrovalva)
139. Adric in TARDIS (Castrovalva)
140. Nyssa in TARDIS (Castrovalva)

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## the adventures of an unearthly child

RICHARD FRANKLIN...  
AUTHOR OF THE PLAY

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A special thank you to Cecily Chambers (of our Charter Chapter, The Unearthly Children) for writing this story and sending it to the Whovian Times. We're sorry she had some difficulties, but she handled them in true Time Lady style. As you will read, she turned a possibly disastrous trip into a memorable and exciting adventure!

When I read in the Whovian Times about a **Doctor Who** play, featuring my favorite soldiers and Jon Pertwee as the Doctor, followed by a **Doctor Who** convention in Edinburgh, Scotland, I decided immediately that I would have to attend. After all, I was due for a vacation, and I had never been to Scotland. I started making arrangements, which was not easy--the Edinburgh International Theatre Festival is a major tourist attraction, and the whole city was booked up. Even a week before I was due to leave, I still had no place to stay, and the only flights I could get were on a regular (expensive) airline. Then, wonder of wonders!--Peoples Express finally had a seat available on the day I was going. Now I had no place to stay and no way to get back. However, by calling Peoples Express every hour for three days, I managed to get a flight back. The last obstacle fell the day before I left--there was one bed left at the University of Edinburgh, which offers a "bed and breakfast" arrangement during the summer. (The large British breakfast saved me a lot of money on lunches.) Everything was working out beautifully; a good omen, I thought.

I arrived in Edinburgh on a Thursday and Friday morning went to see "Recall UNIT." There, my bubble was burst; the convention was cancelled, and so were the appearances of Jon Pertwee and Nicholas Courtney. The cancellations were merely the last of a long string of misfortunes for Richard Franklin, the author, producer and director of the play. First, the original theater double-booked, so Richard had to scramble to find a new venue. The place he found, Moray House, was actually more convenient, being on the Royal Mile, but he almost lost some of his audience in the transition. Second, the only times available were early performances, during prime sight-seeing hours. The first show I attended had about twenty people in the seats; the final performance, though, drew a full house. A very good showing, considering the lack of advertising. Finally, the two guest stars cancelled out at almost the last minute. Pertwee was appearing only one day, but Courtney's defection necessitated some major rewriting. (Doctorcon 84, the convention staged by the local members of the Doctor Who Appreciation Society, was also cancelled. This was a great disappointment to me, as I was looking forward to the experience

of a British convention. It was also a disappointment to Scotland's **Doctor Who** fans, as there are not that many conventions held in Britain. There is a lot more **Doctor Who** activity in America than in the show's homeland, much to the chagrin of British fans.)

In spite of all the setbacks, Richard Franklin was able to put together two hours of British comedy, combining music-hall numbers, an Elvis-type singer, white-face mime, pantomime (in Britain, these are not the same thing), and enough references and in-jokes about **Doctor Who** to satisfy the most avid fan. There was also a surprise ending with a mystery guest. There were ten cast members, some of whom were beginning actors, as Richard makes a point of encouraging new talent with his Middleham Theatre Company. There was only one woman in the play, although you couldn't tell that from the costumes.

I don't want to give the plot away, but basically the actors who played the members of UNIT on TV are asked to audition for parts in an overseas troop show being produced by the sadistic minion of one of the Doctor's favorite enemies. This minion has plans to humiliate UNIT, do something nasty to Britain, and carry on from there. UNIT discovers the plot and swings into action, successfully preventing most of the dirty work. However, there is one major problem, and this is where the mystery guest gets involved. The play has a number of political jokes, some fairly local, which would of course require some rewriting for American audiences. Even so, I found "Recall UNIT" very amusing, even after the third viewing, and I think it could make a terrific addition to a **Doctor Who** convention. Richard believes that, if the play tours America, there is an excellent chance of getting Jon Pertwee and/or Nicholas Courtney to appear. (Personally, I would love to see Nick Courtney in the costume provided for his part!)

After the final performance, cast, crew, and hangers-on repaired to the nearest pub and sat for hours discussing the show and talking to Richard Franklin. Both he and John Levene thoroughly enjoyed their time with UNIT and would like to see UNIT return. Richard was not very happy with the way he left the series, but considering that the original plan was to blow him up, a medical discharge was acceptable. At least Captain Yates was still alive.

Edinburgh's **Doctor Who** fans are some of the nicest people I have ever met. Thanks to the crew of "Recall UNIT," I was able to attend a local meeting of the Doctor Who Appreciation Society, which was much like American fan club meetings, except that the accent was harder to understand. The younger ones had a good time grilling me about American television and **Doctor Who** and telling me about their favorite episodes, most of which I hadn't seen. They also introduced me to that delicacy of the pub scene, prawn cocktail crisps, or shrimp-flavored potato chips. (One young man told me about hedgehog crisps; I'm still not sure I believe him.) A sweet Scottish lad named Paul was kind enough to show me several episodes from the Troughton and Hartnell eras, including the TV pilot. Another displayed his collection of **Doctor Who** memorabilia--the only thing he didn't have was wallpaper. Everyone was very generous and friendly, and I enjoyed myself thoroughly.

Scotland, by the way, is a beautiful country. Edinburgh itself is a combination of medieval and Georgian architecture, with Edinburgh Castle at one end of the Royal Mile and Holyrood House (the Queen's place) at the other. There seemed to be a bagpiper on every corner. There were also many men wearing kilts, but I think most of them were Canadian. The Highlands are wonderfully wild and unspoiled, and the lochs as lovely as one could wish. Even the weather co-operated, being uncharacteristically clear and warm. My only regret about the whole trip was that I had no time to go monster-hunting.

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# Who's Companions



Adric has the distinction of being the only companion (to date) to be killed off in the **Doctor Who** series. Two companions before him died: Katarina took her own life in "The Dalek Masterplan" to save the Doctor, as did Sarah Kingdom who could not travel in the TARDIS without instantly aging hundreds of years. Adric was also the very first young boy to have become a companion to the Doctor. The part was played by Matthew Waterhouse.

Adric appeared in **Doctor Who** on October 25, 1980 in the story "Full Circle," written by Andrew Smith. He is from the planet Alzarius, in E space. Adric and his brother, Varsh, were part of group called the Outlers. His real forte was mathematics. Even on his own planet, Adric was somewhat of an outsider. He seemed to have viewed the Doctor and Romana as sort of the family he never really had. Anywho, after he had helped the two Gallifreyans escape a nasty fate at the hands of the Marshmen, he decided to stow away on the TARDIS.

The Doctor and Romana only discovered Adric after they landed on a medieval-like planet in "State of Decay." Although the young Alzarian graduated with the highest degrees in mathematics, he often lacked good common sense and judgment, often endangering the TARDIS crew. This was somewhat the case in "Decay" as he was easily taken in by vampires and seemed to be ready to dismiss his companions. However, in the end, he showed his cunning and loyalty.

While Adric proved himself to be a worthy companion to the Doctor in "Warriors' Gate," he really came into his own in "The Keeper of Traken." It was here that he teamed up with Nyssa to help foil the Master's plan to take over the Keepership of Traken. The two children nearly destroyed the source of the Keeper's power. Adric's understanding of mathematics did not hinder the Doctor in "Logopolis." The Doctor decided to repair his TARDIS by going to Earth and measuring a "real" police box. However, they fell into a complex dimensional trap laid by the Master. This would be the end of the fourth Doctor's life, but Adric would follow the Doctor into his fifth incarnation.

Adric played a fairly minor part in the next five stories: "Castrovalva," "Four to Doomsday," "Kinda," "The Visitation" and "Black Orchid," (although "Castrovalva" was really centered around his mathematical abilities). However, in his final story, "Earthshock," Adric played perhaps his most important role. The story featured the return of the Cybermen (written by Eric Seward and directed by Peter Grimwade). "Earthshock" was easily the showpiece of the season. The mystery and suspense never lets up until the final credits roll up the screen...done without the traditional theme song (to enhance the effect of Adric's death). In the story, for the first time, the Doctor seems to have lost more than he gained. While he is able to save a vital conference from the effects of a Cyberman anti-matter nuclear explosion, he loses Adric and, although defeated, the Cybermen actually get away. Moreover, Adric's death actually was the reason why all the dinosaurs of Earth's pre-history were exterminated. Be that as it may, "Earthshock" was such a fine story it will always be remembered as "Adric's show" for it was he who saved Earth from the Cybermen.

Matthew Waterhouse was eighteen years old when he joined the TARDIS crew. He had been a **Doctor Who** fan all of his life. "I grew up with **Doctor Who** and suddenly finding myself a part of it was really weird, but very exciting." He confessed, however, that he was a bit disappointed and upset at having Adric killed off. "The Doctor's companions normally leave by falling in love or going off to help some underdeveloped planet -there's never been one of them killed before."

# WHOVIAN IN THE TIMES

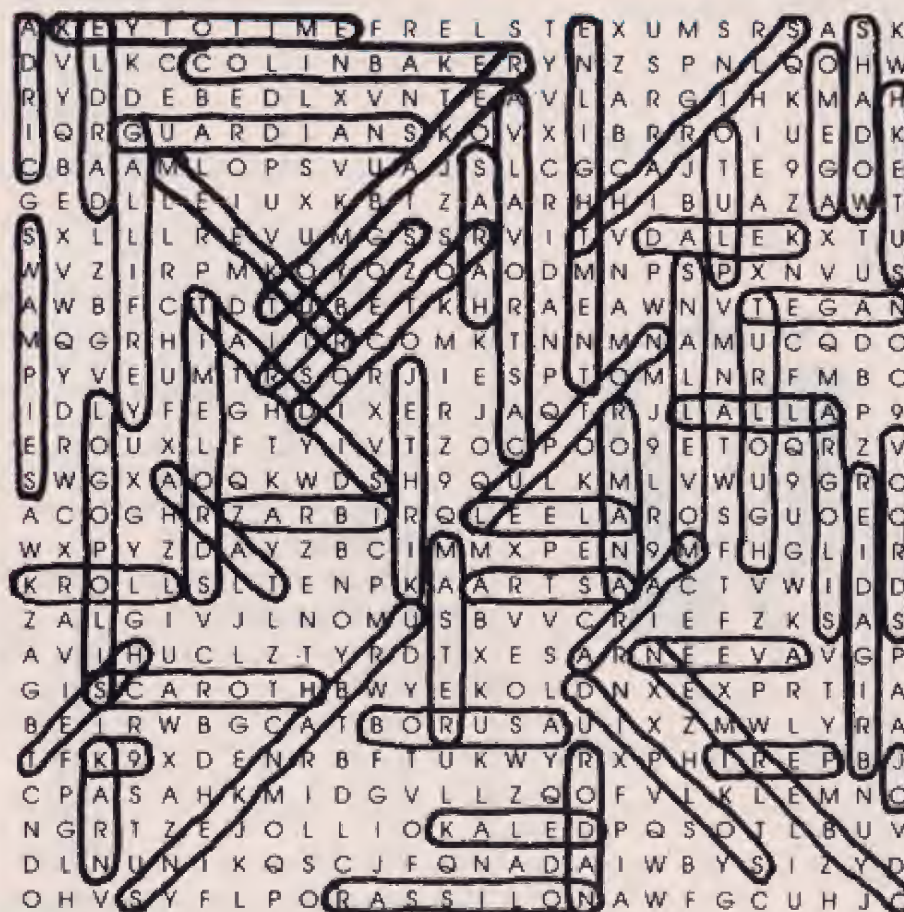


Val and Will Elder from Dade City, Florida got creative remodeling their bathroom! Flushing the toilet probably sounds a little like the TARDIS taking off...



A wild bunch of Whovians pose for a shot at the Creation Convention in Boston. Guess which Doctor is their favorite?

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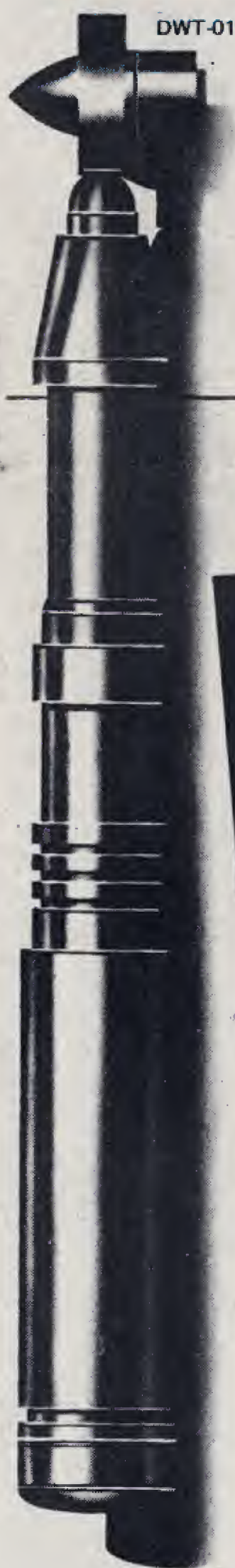
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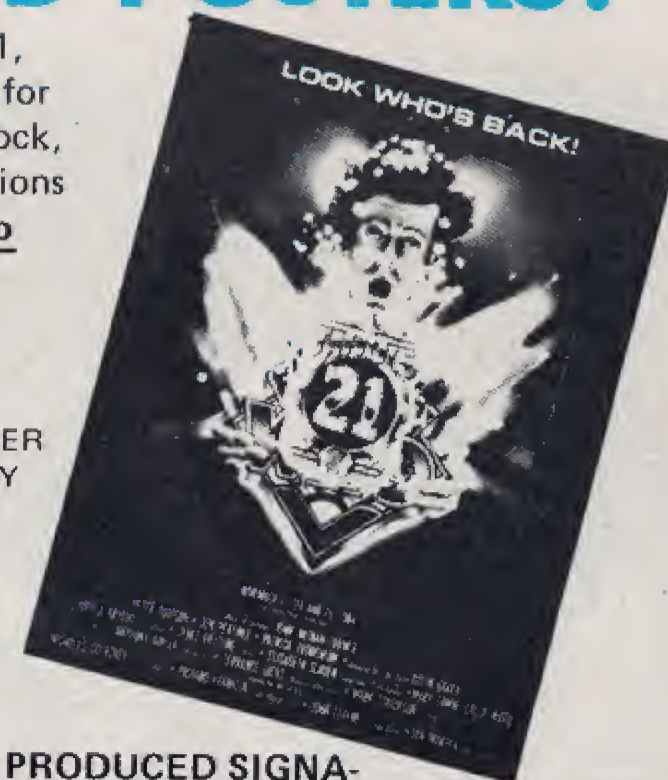
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# THE CYBERMEN

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File: 7592-GRA-CYB-4330

Subject: The Cybermen - Review and Summary

Suggest background file: 1992-HIS-MON-1405

The current generation of Cybermen are descendants of the original cybernetic army created by the Mondasian race. Mondas was the twin planet of Earth, located in Mutter's Spiral, coordinates GC-171. To fully understand the current situation, it is necessary to review their history.

Soon after the Cybermen destroyed the Mondasian parent race, they found themselves in need of raw genetic material to prolong their own lives and to create new members of their own kind. The twin planet Earth was rejected, because, although both races had evolved similarly, the humans of Earth had developed a reverse spiral helix in their DNA pattern, making it impossible for the Cybermen to clone the material. Thus, their attention was shifted into deep space.

On one of their exploratory missions, they came into contact with the Gallifreyans. As this was at the height of the rule of Rassilon, the technologically superior Gallifreyans began to use them in the games arranged in the Death Zone. When it was discovered that both the Daleks and Cybermen, because of their logic and lack of emotion, had an unfair edge over other competitors, they were banished from the games. Indeed, the threat from the Cybermen was perceived to be so great that a reverse Transduction Barrier was erected around Mondas to contain them. Some were selected for experimentation and were put into cold storage, where they remained until the Borusa affair (see file 0005-STR-DOC-0005).

The Transduction Barrier did its job for the next 17,851 standard years, until the advance of their science permitted the Cybermen to escape confinement. As this was during the edict of non-interference, the High Council did nothing to prevent their escape. The Cybermen, fearing retribution from Gallifrey, turned their attention to conquering their sister planet to use as a new base of operations.

An invasion force was landed on the Earth's moon. A human, named Vaughn Tobias, was "hired" as an agent for the Cybermen. Tobias operated a company that data-linked all the world's computers. With his help, a device that generated electro-magnetic pulses that affected the emotion centers of humanity was developed. The Doctor (see file 0651-OSP-DOC-1759) arriving on Earth to visit an old friend, stumbled on the invasion plans and, using a missile from an Earth installation destroyed both the fleet and the machine creating the pulses.

With the first attempt thwarted, the Cybermen then decided to drain all the energy from Earth and use that energy as a power base from which they could recreate their own planet. It took almost ten standard years to build the accumulators necessary for the task. A small force was landed on the southern pole of Earth and the accumulators began their work. Once again, the Doctor (this time in his first regeneration) arrived and turned the accumulators on Mondas. The drain of energy destroyed Mondas. Before fleeing, the Cybermen left a Zeta-bomb to destroy the Earth. Even though it was defused, the bomb took its toll; the ambient radiation caused the Doctor to regenerate.

With their home destroyed, the Cybermen were now even more determined to have Earth. A small space station was created within the orbit of the seventh planet of GC-171 and a fleet was dispatched to the Earth's moon to begin the new invasion. At the human's moonbase, the Cybermen seized the Gravitron weather machine, a device capable of altering weather patterns on Earth, to render most of it uninhabitable. The Doctor intervened again, however, and reset the Gravitron toward deep space. With it, he was able to repel the Cyberfleet. His victory, though not as great as previous encounters, was well earned.

As the station set up by the Cybermen was temporary at best, they then turned their

attention on the Earth's station in orbit between it and the moon. A task force was sent with the newest of devices for their purpose: the Cybermat, a small rodent-like robot that could strike from where no Cyberman could - in the air ducts of the station. Again, the arrival of the Doctor brought an end to the invasion plans. He reprogrammed the Cybermats and used them to drive the Cybermen off the station. The fleet was destroyed in a meteor storm on the way back to their station.

The Cybermen dismantled their station and set up an outpost on the planet Telos in GA-232, Mutter's Spiral. They soon noticed that the planet had an odd elliptical orbit, and a long winter was fast approaching. As cold could just as easily kill them, they constructed special storage cells in which they could endure the long winter.

It was at the end of that winter that an expedition from Earth arrived and began excavation. During the winter, the computer maintaining the Cybermen malfunctioned, leaving them in-stasis longer than planned. An archeologist, with the Earth team, by the name of Klieg discovered the dormant Cybermen and planned to revive them and lead them in another invasion of Earth. But, the Doctor arrived on the scene and prevented their reactivation, effectively entombing them forever. If it was not for the destruction of Demos, the sixth planet of the Telos system, the orbit of Telos might never have shifted and the Cybermen would be trapped there today.

Once fully functional, they again turned their attention to Earth. A crucial peace conference was taking place on the planet. It was the intention of the Cybermen to send a freighter loaded with explosive material into Earth's atmosphere, where it would destroy both the conference delegates and the planet itself. This time, it was one of the Doctor's traveling companions that stopped their plans. The Cybermen were unable to predict the actions of the Alzarian known as Adric, and thus were caught off-guard when he caused the freighter to time-jump. The Cybermen escaped, and Adric lost his life in the explosion which began the evolutionary ascension of humanity on Earth.

Misfortune again struck the Cybermen when they turned their attention on the planet Voga, the world known as "the planet of Gold." It was here that they learned that the soft and non-corrosive metal blocked the respirator that is so desperately needed to maintain the brain material. An aborted invasion left half the Cyber race dead. The Cybermen regrouped, and began what later became known as the "Cyberwars."

Not many details are known of the next 25,000 standard years. It seems that the Vogans and the Cybermen were evenly matched, and both won many victories and suffered many defeats. The most decisive action was the destruction of the sun known as MR-455, the sun holding Voga in orbit. When the Cybermen destroyed it, they set off a chain of events which would enable them to try one last time to destroy both Voga and Earth.

When it was determined that the now rogue-planet Voga would enter the Earth system, humans planned trade agreements with the Vogans. On the newly refurbished space station, a human named Kellman was enlisted to help the Cybermen destroy Voga. At the same time, the Vogans were readying a missile which would destroy the Cybermen. Again, the Doctor arrived on the scene and became embroiled in the battle. He managed to thwart both the destruction of Voga (by defusing the Cyberbombs) and the destruction of the space station (by preventing its collision with the planet Voga). The Vogans launched their missile and destroyed the fleet.

The Cybermen have managed to cause death and destruction on a mammoth scale, yet they have never accomplished their intended goal. Numerous attempts were made to invade or destroy Earth and many humans died as a result. With the defeat of each plan, though, the

Cybermen have managed to regroup for the next assault. It is difficult to believe  
CONTINUED ON PAGE 15



## SCARF PATTERN

There are at least ten requests each week for the scarf pattern of the scarf Tom Baker wore in the Doctor Who series. We have been told there will be a scarf for sale soon...but you know how that goes! Although there are scarves around, we thought those who knit or crochet would appreciate the following patterns:



OFFICIAL BBC ENTERPRISES KNITTING PATTERN FOR THE DOCTOR WHO SCARF

### REQUIREMENTS:

Size 4 Knitting Needles - American Size #9 Needles

25 - gram/1 ounce balls of double knitting wool as follows:

3 Purple  
6 Camel  
3 Bronze  
3 Mustard  
4 Rust  
3 Grey  
4 Greenish Brown

Cast on 60 stitches. In plain knitting, always slip the first stitch, and knit in the following order:

8 Purple rows	10 Purple	6 Camel
52 Camel	12 Green	14 Mustard
16 Bronze	8 Mustard	54 Green
10 Mustard	18 Rust	16 Rust
22 Rust	8 Purple	12 Grey
8 Purple	38 Bronze	8 Mustard
20 Green	10 Camel	20 Bronze
8 Mustard	8 Grey	10 Purple
28 Camel	40 Rust	12 Camel
14 Rust	14 Mustard	32 Grey
8 Bronze	20 Green	10 Rust
10 Purple	8 Purple	16 Mustard
42 Green	42 Camel	
8 Mustard	12 Bronze	
16 Grey	20 Grey	
8 Rust	8 Rust	
54 Camel	12 Purple	

### CAST OFF

The tassels are made from 1' lengths of wool. With seven tassels on each end and each tassel combining all 7 colors.

To crochet scarf:

Single crochet. Use "F" crochet hook, approximately 36 stitches ' 12".

Chain 12 inches across using scarf pattern color (purple).

Chain 2 more then turn and single crochet in the third chain.

Single crochet one row, chain two, turn, single crochet.

Crochet number of rows (after chain) as in scarf pattern.

\*When you chain two, sometimes you will get a loop (not a smooth edge); experiment, you might want to chain one where it says chain two!

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6025	NEW! C Peter Davison Doctor #5		\$6.00 ea	\$0.60 ea		
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CONTINUED FROM PAGE 16

shared the same sense of humor and I liked hi, mind very much; he's very bright, very articulate, very well read and very funny. I think he liked me as well, secretly.

WT: What do you think of the American **Doctor Who** fans?

MT: Fantastic. They're wonderful. In England, you walk down the streets and even if they recognize you, the people rarely say anything, they're very cool tempered. Here, people come right up to you and speak to you. I think it's great. You see, as an actress, I get immediate feedback from a theatrical performance. But for a television performance, one gets no feedback at all. When people come up to you and tell you how much they enjoyed your performance, well that's what it's all about, it's very rewarding. I don't care what anyone says, we're all in it for the glory, every actor likes to know he or she is appreciated. Any artist that says differently is kidding themselves.

WT: Do you get much fan mail?

MT: Yes, I do really. But it's difficult you see, I can't really answer it. I used to but I found that when I did the fans wrote me back again and I wound up corresponding with hundreds of people. It became impossible; now, I usually send an autograph or photograph; I just couldn't keep up with the correspondence. Besides being an actress, I'm a housewife and a mother so I've really got three careers, you see, and I work very hard at all of them.

WT: Somehow, you don't seem the housewife type.

MT: I love being a housewife and it's very important to me. We have a fairly large home in London, four bedrooms and it's a lot to keep up. I love cooking and making things, sewing and knitting, walking in the country, horseback riding and I'm positively addicted to junk television; soaps, serials, etc. So many people get the wrong impression of me. I have a reputation for being rather stand-offish, aloof. Actually, I'm quite shy. While I do have many acquaintances, I have only a few close friends.

WT: What's your favorite dish to cook?

MT: Well, I'm a vegetarian. My favorite dish is an Arabic one called Aubergine Timbale, with rice and garlic and mint. It's wonderful.

WT: I think I've had it.

MT: I'll bet it wasn't as good as mine. Generally, I like Israeli and Egyptian cooking. I used to work in a Kibbutz, for a while, in Israel.

WT: How did you like Israel?

MT: Oh, I loved it. The country and the people are beautiful.

WT: It's such a militaristic state.

MT: Yes, I love that too.

WT: That doesn't seem to be a trait in English women does it?

MT: It's one in me. Actually, I think that with very few exceptions, English women are tougher than the men they are married to, live with or are involved with. I think English men, in general, of course, are more inflexible than the women. I'm fortunate to have a liberated husband who tolerates the fighter in me. There are not many around, you know.

WT: Who's your favorite artist?

MT: What medium?

WT: Painting.

MT: Salvador Dali

WT: Really? He's one of my favorites too.

MT: Have you read his autobiography, "The Secret Life of Salvador Dali"? It's great. It's one of the best books I've ever read, it's very funny.

WT: What kind of music do you like?

MT: I like rock, Emerson, Lake and Palmer is one of my favorites. I also like the Police, Eddie Grant, Pink Floyd, Stevie Wonder, Michael Jackson and, of course, Bob Dylan and the Beatles. I also like the classics, Bach, Chopin...they're wonderful.

WT: Are you having a good time in New York?

MT: Oh yes, I love New York. I think the last city I felt like this about was Jerusalem.

WT: Really. What do you like about New York?

MT: Well, for one thing, it's such a fine arts center. And, yes, it is a theatrical center. I would love to work here. And of course, I could spend hours shopping here, it's unbelievable.

WT: What would your husband think if you got an acting job in New York?

MT: Well, I'm very lucky. I know if I had work here, Marcus would love to be here with me. I feel very lucky to have such a sharing and understanding husband.

WT: How did you meet your husband?

MT: Actually, we met at a party at the BBC. Neither of us were really invited, we were both gate-crashing, as they say.

WT: Well, I think you're tailor-made for performing in the states, especially in television. There have been some very successful artists from the United Kingdom over here.

MT: Yes, Joan Collins is one of my favorites. I think she's fantastic. She looks great.

WT: Who's your favorite writer?

MT: I read all the time, constantly. There are so many. Let's see, there's an American writer, Hunter S. Thompson, I like his stuff.

WT: What have you read of his?

MT: "Fear and Loathing in Las Vegas." There are a lot of English women writers I like. Iris Murdoch, Faye Weldon, Margaret Drabble...There's a great English novelist I like, Harriet Waugh. I like the English women writers better than the men writers, I think. Although I've read Thomas Hardy and, of course, Shakespeare is my favorite.

WT: That's really diverse, from the classics to the outrageous.

MT: Well, I love reading all sorts of things. I sometimes find myself in a dream world, quite often living in the books I read. I don't know if it's good or bad. It's normal, I think...I hope.

WT: What made you become a vegetarian?

MT: I love animals, care for them a lot. I really don't like eating them. I'm very interested in Buddhism and reincarnation.

WT: Do you feel you're here for the first time?

MT: No, I've been here before. When I went to Scotland, for instance, for the first time, I knew exactly where everything was; knew my way around perfectly; knew I had been there before.

WT: Would you like to go down to Greenwich Village?

MT: No, thank you. I'm really exhausted. It's nearly five o'clock in the morning London time. I always go by London time, you know. Thank you, not tonight.

WT: Oh, come on. How often do you get to go to the Village. I'll take you to a great "rock" joint and promise to have you in by 9:00 a.m. London time.

MT: Well, you promise?

WT: Promise.

MT: Actually, it sounds wonderful; let's do it.

CONTINUED FROM PAGE 13

that their natural tenacity will never allow them to be totally defeated. Work is progressing, however, on a CIA project to determine the location of any remaining pockets of Cybermen.

One such pocket made themselves known in a daring attack. Details are still somewhat shrouded in secrecy, so characteristic of the CIA. What is known is that the Doctor's TARDIS materialized on the planet Earth, in that world's twentieth century, in an area of London known as Totters Lane...

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Hello! This 27 year old Whovian would like to correspond with fellow Whovians from near and far. Send your thoughts on the Doctor and your experiences in time and space to: Susan Leszkiewicz 2229 Woodview Ln., Park Ridge, IL 60068.

Would like pen pal. One with information on the show, convention news or just to talk. I know alot about the show and am a great fan. I'll be waiting. Write to: John McCall, RR 1, New Cambria, KS 67470.

Council of the Timelords-Free membership, for info write c/o Steve Martin, 6546 W. 27th Pl., Berwyn, IL 60402. Videos-Rap Sessions-Games-Penpals-Send S.A.S.E. Also first intergalactic dating service-must attend meetings or send picture with letter. Meet Eve. Sai.

Seriously-intended aesthete, passionately devoted to all classics, music, literature, etc. desires to correspond with similar-minded lady who will answer in hand-written letter between boef bourgignon and veal parmigiana dinners and Dr. Who episodes. Write to: Les Bernstein, 4400 Toledo St., Coral Gables, FL 33146.





1984



This interview was taped in New York City. It seemed appropriate to first relax with dinner at the magnificent Russian Tea Room (around the corner from Carnegie Hall). Mary Tamm's heritage (on her mother's side) is Russian.

WT: When is your birthday?

MT: March 22, 1950...the year of the tiger.

WT: Interesting. Do you know what time you were born?

MT: The hour of the tiger.

WT: So, that makes you an Aires.

MT: No, I'm an Aires because I was born March 22nd. The year and hour of the Tiger are actually oriental astrology. Note: Some other notable "tigers" are Marco Polo, Mary-Queen of Scots, Dwight D. Eisenhower and Marilyn Monroe.

WT: Wow, I'm uncharacteristically nervous. I don't know if I can do this interview.

MT: Of course you can. Pull yourself together Ron. Would you care for a cigarette?

WT: Uh, yes. Well, what town were you born in?

MT: Bradford-Yorkshire, in the north of England.

WT: Do you have any brothers or sisters?

MT: I have a half-sister, she's a fashion designer.

WT: Are you married?

MT: Yes. My husband's name is Marcus, we've been married for seven years and we have a daughter, Lauren.

WT: What did your father do?

MT: He worked in textiles. He's retired now.

WT: When did you aspire to become an actress?

MT: About the age of six.

WT: How did it come to you.

MT: A lot of people ask me that, but I really can't say. It just came to me. My mother was an opera singer and I admired her a great deal.

WT: Did you ever tour with her?

MT: No, she didn't sing much after I was born. She wanted me to become a concert pianist.

WT: Do you play well?

MT: I did play well. I don't have time to practice anymore.

WT: How did it all start for you?

MT: I was in school plays, of course. Then, in 1969 I entered the Royal Academy of Drama. I stayed there for two and one-third years.

WT: What was the first professional thing you did?

MT: It was a musical called "First Impressions."

WT: You were in the film "The Odessa File." In fact, you've been in several motion pictures.

MT: I've been in six of them.

WT: That's a lot.

MT: Is it?

WT: Well, for an English actress. The motion picture industry isn't big in Britain.

MT: No, it really isn't and it's getting worse.

WT: What was your favorite motion picture that you were in?

MT: The first film I did, it was called "Witness Madness." I was cast as the daughter of Rita Hayworth's character. They died my hair red. Rita Hayworth became ill, though, and Kim Novak took her place. In the end, I was on the menu at a Hawaiian luau and was eaten!

WT: I love Kim Novak.

MT: Yeah, she's a great artist. Joan Collins was in it as well. It was great although I never saw the movie!

WT: Are there any future movies or plays you plan to be involved with?

MT: Well, I'm taking it easy right now. However, I'm going to be in a pantomime this Christmas at Southampton. Pantomime, as you may know, is an English tradition at that time of the year. Lots of fun.

WT: Which pantomime is it?

MT: It's John Nathan-Turner's "Cinderella." I'm playing Prince Charming. There are some other "Who" people involved as well, Colin Baker, Nicola Bryant and Anthony Ainley. I'm looking forward to it.

WT: Are you working now?

MT: I've just completed a tour of a play, "Good Morning Bill," written by P.G. Woodhouse where I play an American doctor.

WT: What media would you choose if you had to choose from television, theater or motion pictures?

MT: Actually, I like doing all three. A live audience is both thrilling and challenging. I mean, it's live, no re-takes, just you and the audience. You have to be one hundred percent totally prepared. Television combines the best of both worlds because you have rehearsal and then recordings. It's very easy, to become lazy when you're doing television; it's the least demanding. It's not good to do too much television; you have to get back to the theater.

WT: I would think theater sort of "fine tunes" your skills.

MT: Oh yes, it develops your technique, your voice, your movements; what you do with your words and the way you move your body. It very much sharpens your concentration and the inner thoughts you must have of the character you're portraying.

WT: Let's talk a moment about your **Doctor Who** role of Romana. How did you get the part?

MT: Well, my agent rang me and told me they were casting a new kind of assistant for the Doctor. So, he (my agent) sent me to see Graham Williams, a very nice man.

WT: Were there many actresses applying for the part?

MT: About three hundred. It came down to six of us doing a screen test with Tom Baker. That was really wild.

WT: How did they come to choose you?

MT: Actually, it was rather a coup for Graham. You see, they usually cast unknown actresses for **Doctor Who**. Graham Williams sort of pioneered the way for casting artists that were known. By the time **Doctor Who** came around, I was rather well known in England. I'm not being arrogant, mind you; it was just something Graham thought of. You know, now days, John Nathan-Turner casts several people in **Doctor Who** that are well known; it's good for the show. I was the first.

WT: You knew you were going to leave **Doctor Who**. What did you think about them furthering the character of Romana?

MT: Well, I thought the way it was handled was weird. When I decided to leave **Doctor Who**, I went to see a clairvoyant, to make sure I'd made the right decision. And she said, although I had made the right decision, that the character would continue. I thought since I was leaving, she surely would be wrong. But she said no, the character would become quite involved with her co-actor and eventually the character of Romana would become a big cult figure.

WT: Sure enough, both Romana's are cult figures, here in the states, at least. It was the first time ever that a companion had sort of reincarnated and carried on in the series. Although I think that since Romana was a Timelady, it was a natural for her to regenerate, it was strange how it happened.

MT: Yes, both Romana and Princess Astra. It was weird, really weird.

WT: I personally love the character, but I really didn't realize what a following Romana has. So many people came here to see you this weekend (at the Creation Convention in New York City). I was well, frankly surprised. I mean, I came two thousand miles, but that was business, and I must confess, for this interview with you. But, for instance, it never ceases to amaze me how many Romana t-shirts we sell. It's unbelievable.

MT: Yes. You have to change the colors though. My clairvoyant told me the colors red, blue or purple should not be any part of Romana. White is her color. Perhaps you should make the shirt more graphic as well.

WT: Was it a mutual feeling, your leaving **Doctor Who**?

MT: No, I think Graham Williams was very disappointed. He had been talking to my agent for weeks before I left, he was hoping that I would stay. But my mind was made up. It really wasn't furthering my career any. I had done many things before, usually as the leading actress. I really didn't feel I could stretch or develop the character any further.

WT: Were you being stubborn?

MT: Not at all. It just wasn't a very good part for me, I could do better. No, my mind was made up. I did it for a year. The Key to Time series was generally a good one. I didn't feel it was a step up in my career, on the contrary. It was just time for me to leave.

WT: You're probably asked this all the time, but I must ask it again. Our readers, I'm sure, will want to know how it was working with Tom Baker. There are varying opinions, many people have accused Baker of being rude at times.

MT: Well, at times, perhaps, yes. However, from day one, when Tom was rude to me, I was rude to him right back! But, actually, we got on very well because we

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